

A SURVEY AND PERFORMANCE GUIDE OF SELECTED CHAMBER  
WORKS FOR TROMBONE BY FRIGYES HIDAS

By  
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Doctor of Musical Arts.

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## **ABSTRACT**

### **A Survey and Performance Guide of Selected Chamber Works for Trombone by Frigyes Hidas**

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This paper focuses on three selected works for trombone ensemble written by Frigyes Hidas. At least two of the three were written with the purpose of establishing a trombone ensemble. His compositional style blends early Hungarian folk music with twentieth-century compositional techniques. Hidas employs Bulgarian rhythms and rhythmic pulses as well as asymmetrical rhythms to create his unique compositional style. His use of parallel and contrary motion in his writing and voice leading allows performers, especially young performers, to better understand tuning principles. These pieces are accessible for young performers yet challenging for more accomplished performers, each allowing the performers to make musical choices and to develop a unique and personal musical style. Hidas's contributions to the brass repertory, while not extensive, are important to the brass community and worthy of further study and performance.

## **ACKNOWLEDGEMENTS**

My deep appreciation goes to my parents, John and Janet, who always believed I could accomplish my goals. Their enduring support continues to give me strength.

I would like to thank my trombone professor, Dr. Michael Davidson, who encouraged me to improve my performance and pedagogy skills and continue my degree even while I was employed as a public-school music teacher. I would like to extend a special thanks to Dr. Bryan “Kip” Haaheim, who showed me that music theory can be both enlightening and fun! Thanks to Professor Scott Watson, who challenged me to become a better student of brass pedagogy. Finally, Dr. Paul Stevens has been an invaluable influence in my life; he showed me that warmth and kindness, paired with strong character, is the hallmark of a great teacher. Professors, I am grateful.

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## Purpose

Since Biagio Marini's *Canzona* (1626) and Samuel Scheidt's incomplete works for four trombones (1622 & 1627), the trombone ensemble's unique and powerful voice has captivated composers and listeners.<sup>1</sup> The twentieth century, in particular, saw an explosion of repertoire for trombone ensembles. Trombone chamber music, specifically trios and quartets, is invaluable to aspiring musicians. Chamber music is defined as "music written for small instrumental ensemble, with one player to a part."<sup>2</sup> Smaller chamber groups of three or four members allow musicians to develop skills more rapidly, as each individual member must be responsible for the final product. This paper will discuss three works by Frigyes Hidas, *Interludio per tre tromboni*, *Suite für Posaunenquartett*, and *Scherzo e Corale*. Performance of these three idiomatic works for trombone develops a musician's style and consistent tuning of both simple and complex intervals.

There are currently only two dissertations that focus on Frigyes Hidas's brass music: Steven Hendrickson's "Frigyes Hidas: An Analysis and Discussion of Selected Works for Trombone" (1998) and Jonathon B. Gill's "A Survey of the Solo and Chamber Works for Trumpet, Horn, Trombone, Euphonium, and Tuba by the Hungarian Composer Frigyes Hidas" (2013). Hendrickson analyses and discusses three of Hidas's best known works, *Seven Bagatelles* for 12 trombones, *Rhapsody* for bass trombone and band, and *Meditation* for unaccompanied bass trombone. In contrast, Gill's study is a broad survey of all brass chamber works by Hidas. The three works I will discuss have yet to receive

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<sup>1</sup> Trevor Herbert, *The Trombone* (New Haven: Yale UP, 2006), 107.

<sup>2</sup> Christina Bashford, "Chamber music" in *Grove Music Online*, accessed January 19, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/05379>.

in-depth scholarly consideration elsewhere, although *Scherzo e Choral* is briefly mentioned in Gill's dissertation in regard to its use of Hungarian folk rhythms.<sup>3</sup>

In addition to discussing selected works by Hidas, Hendrickson also dissects Hidas's musical style.<sup>4</sup> In Gill's survey of Hidas's solo and chamber works for trumpet, horn, trombone, euphonium, and tuba, he discusses compositional styles that Hidas frequently employs. Gill notes Hidas was prolific and that he wrote more than 135 compositions. Of these 135 compositions, sixty-seven feature the trumpet, horn, trombone, euphonium, and tuba in a solo setting, a homogenous chamber setting, or a heterogeneous chamber setting.<sup>5</sup> Only eleven of these sixty-seven brass chamber literature are written as homogenous trombone works.

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<sup>3</sup> Johnathon B. Gill, "A Survey of the Solo and Chamber Works for Trumpet, Horn, Trombone, Euphonium, and Tuba by the Hungarian Composer Frigyes Hidas" (DMA diss., University of North Texas, 2013), 16.

<sup>4</sup> Stephen M. Hendrickson, "Frigyes Hidas: An Analysis and Discussion of Selected Works for Trombone" (DMA diss., University of Texas at Austin, 1998), 9-71.

<sup>5</sup> Gill, "A Survey of the Solo and Chamber Works for Trumpet, Horn, Trombone, Euphonium, and Tuba," i.



## **I: Brief History of Hidas and Höna**

Frigyes Hidas was born in Budapest on May 25, 1928. Throughout his life, music and church were always important to him.<sup>6</sup> As a student, Hidas studied at the Franz Liszt Academy of Music in Budapest under János Visky.<sup>7</sup> During his younger years, he was employed as an organist at a local church and studied sacred music; this experience may explain why he ends nine of his 67 chamber works with chorales. From 1951 to 1966, Hidas was the director of the National Theater in Budapest, and from 1974-79, he was the director of the city's Operetta Theatre. He spent the remainder of his life composing in Budapest and freelancing.

Historically, Hungary does not have a strong brass performance tradition. Hungarian folk music does not use brass instruments, and Hungarian symphonies did not include brass instruments before the twentieth century.<sup>8</sup> One can argue that Hidas's trombone chamber music gained international recognition music because Dr. Gustav Höna, trombone professor at the Franz Liszt Academy of Music, commissioned and championed a great portion of it.

Hidas's trombone chamber music is a result of professional collaboration and, perhaps in part, happy coincidence. In the 1970s, the Los Angeles Philharmonic visited Hungary. During a master class given by the Philharmonic's principal trombonist, Ralph Sauer, at the Budapest Academy, Höna realized that the Hungarian approach to the trombone was significantly different than the American approach to the horn. He then was determined to learn all about "American" horn performance practice. This

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<sup>6</sup> Ibid., 20.

<sup>7</sup> Ibid., 1.

<sup>8</sup> Bruce Gunia, "Gusztáv Höna: 2010 ITA Award Winner" *International Trombone Journal* 40, no. 4 (2012): 14.

determination led to a relationship with Dr. William F. Cramer, then trombone professor at Florida State University. The relationship between Cramer and Höna became strong, and Höna frequently referred to Cramer as “my American father.”<sup>9</sup> Over Höna’s many years of interactions, residencies, and guest appearances at Florida State, Höna introduced Hidas’s music to Cramer, and thus to the trombone world outside Hungary.

These two teachers are bound together in trombone history. In 1989, Cramer won the International Trombone Association Award for his forty-year collection and promotion of trombone solo and ensemble literature. Twenty-one years later, Höna won the 2010 ITA Award for the “highest level of creative and artistic output in such areas as performance, composition, arranging, teaching, conducting, research and/or service.”<sup>10</sup> Hidas’s music is arguably the most important link these pedagogues share.

Why did Hidas compose these trombone chamber works? Höna and Hidas met at the Hungarian Radio and Television Orchestra, and Höna commissioned Hidas to compose works for trombone. Gill quotes an email from Höna, “The solo (*Fantasy*, 1977), the duet (*Introduction e Fughetta for two trombones*, 1977), the trio (*Interludio for three trombones*, 1977), and the quartet (*Scherzo e Corale for four trombones*, 1977) was written for my trombone quartet: the idea was how to establish a quartet.”<sup>11</sup> Höna wanted to expand the amount of trombone literature and to establish a trombone quartet. His desire led not only to commissioning new music from Hidas, but also to the establishment of the award-winning *Corpus Quartet* in 2001, comprised of young

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<sup>9</sup> Ibid., 14-15.

<sup>10</sup> Ibid., 14.

<sup>11</sup> Gill, “A Survey of the Solo and Chamber Works for Trumpet, Horn, Trombone, Euphonium, and Tuba,” 11.

students at the Liszt Ferenc Academy of Music.<sup>12</sup> The trombone community owes much to Gusztáv Hőna as one of the chief promoters of trombone music.

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<sup>12</sup> International Trombone Festival, 2011, accessed August 20, 2017, <http://www.trombonefestival.tedwebdesign.com/artist/details.php?festival=2011&ID=78>.

## II: Pedagogical Benefits of Performing Hidas's Work

### Tuning

Hidas is noted for being a “highly prolific composer who firmly believes in tunes and harmonies in a traditional sense of those terms and always writes in an easily accessible idiom.”<sup>13</sup> Because of Hidas's idiomatic writing for trombone, his music has great pedagogical value for all levels of musicians.

Because a trombonist has the absolute ability, due to the slide, to control pitch, developing pure intervals and consistent tuning is essential to becoming a successful trombonist. Creating pure intervals requires a basic knowledge of compositional theory and an understanding of a system of tuning called just intonation. Just intonation, or pure intonation, is a system of tuning which uses mathematical ratios of natural harmonics to adjust pitches that sound together, resulting in reduced dissonance. Just intonation has been defined in this way: “When pitch[es] can be intoned with a modicum of flexibility, the term ‘just intonation’ refers to the consistent use of harmonic intervals tuned so pure that they do not beat...”<sup>14</sup> Educators have long known the difficulties in teaching interval tuning. Beth Bronk's article, “It's Just Intonation,” states that to be successful at tuning, the performer must have some very practical knowledge of the intonation tendencies of specific notes on instruments, how to produce a vibrant, centered, characteristic tone quality, and the ability to correctly adjust the length of the instrument to create beatless intervals.<sup>15</sup> It is important to note that this tuning system is meant for tuning chords

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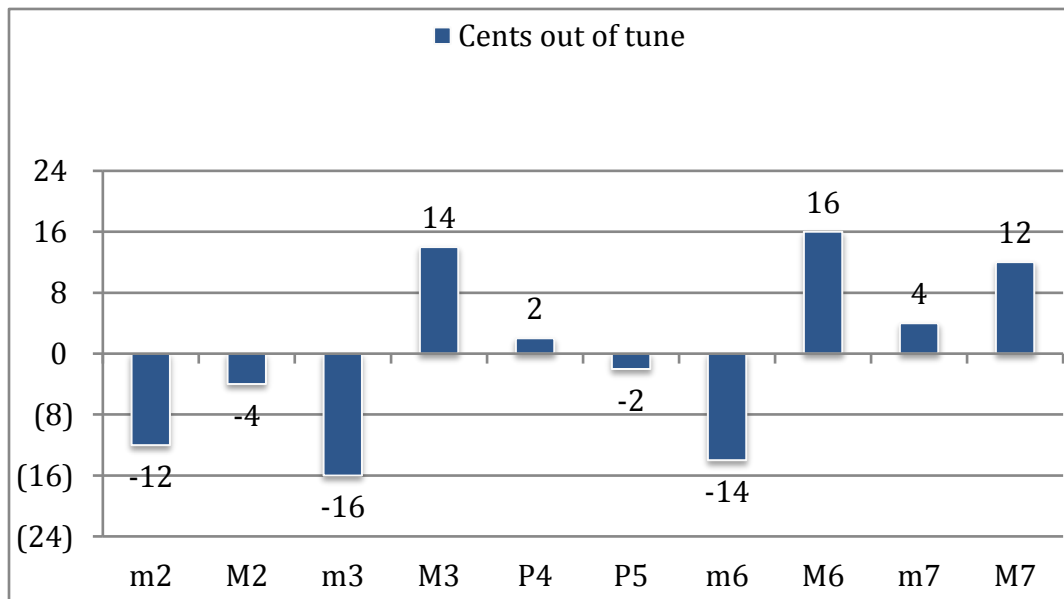
<sup>13</sup> “Hidas, Frigyes: Biography,” *Universal Music Publishing Classical*, accessed March 25, 2012, <http://www.umpgclassical.com/en-GB/Composers/H/Hidas-Frigyes.aspx>.

<sup>14</sup> Mark Lindley, “Just intonation,” *Grove Music Online*, accessed July 18, 2017, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/14564>.

<sup>15</sup> Beth Bronk, “It's Just Intonation,” *Bandmasters Review*, December 2010: 15-21.

vertically, to the root of a chord, and not linearly. One should tune the chords by sustaining the root of the chord with a tuner, then adding the fifth and third scale degrees successively. All other intervals are considered secondary to the major/minor function of a chord.

**Figure 2.1. Just Intonation Adjustment Chart**



Hidas's accessible and tunefully predictable writing style requires the performer to understand each note's function in the quality of the chord being played at that moment and to adjust accordingly. Understanding the function of a note in relation to the other parts is imperative because Hidas uses parallel motion frequently. For example, many of the notes in *Interludio per tre tromboni* move in parallel motion, holding firm the relationship between notes. Performers must know whether to adjust, how much, and in which direction to reduce the beats in the sound. Trombones have the unique ability to mimic parallel motion of the notes in the slide. Although this principle does not always apply due to slide and harmonic series considerations, it should be used as much as

possible to maximize unification of the articulation and tone produced. Parallel motion is a great pedagogical benefit that is unique and idiomatic to trombonists; it is because Hidas incorporates this principle as a compositional technique and because his works are idiomatically crafted for trombonists that they are pedagogically sound and beneficial to students.

### Figure 2.2. Example of Parallel Motion in *Interludio*

Parallel motion in *Interludio* mm. 77-81. Every note in upper voices is parallel, and most are parallel in all three voices.

The image shows a musical score for three voices, likely trombone, euphonium, and tuba, spanning measures 77 to 81. The notation is in bass clef with a key signature of one flat. The score illustrates parallel motion, where the upper voices move in parallel intervals. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *poco* (poco), *a poco dim* (a poco diminuendo), and *mp* (mezzo-piano). There are triplets and slurs throughout the passage.

Hidas often uses parallel motion in both strong and weak intervals. Because of the slide, the trombone is an ideal instrument to demonstrate the adjustment of pitch to achieve true harmonic intervals. There are moments in Hidas's compositions in which one voice moves in a stepwise manner, and though the remaining two voices sustain their individual pitches, their chord function changes. This is shown in Figure 2.2, specifically in the first two beats of measures 78, 79, and 80. The top two voices sustain half notes, while the bottom voice moves and alters the chord function. When this happens, the upper two voices need to adjust pitch congruently to maintain beatless intervals. These

chained suspensions are another compositional technique that is both predictable and of pedagogic value.

The octave numbering system used by the author will classify middle C as C4, as shown below in Figure 2.3.

**Figure 2.3. Octave notation system used to classify specific notes**



The most common chord found in *Interludio* is a minor chord in first inversion. The minor third must be raised sixteen cents and the fifth must be raised two cents to achieve pure intervals (see Figure 2.1). These adjustments must be maintained throughout the parallel motion. The beginning statement of an e minor chord is manipulated by parallel motion to establish unity of voices. The first interval that appears that is not paralleled by another voice is a tritone in the third trombone on the third beat of the piece. The tritone C#3 functions as a seventh, sounding as though it draws upward to the next chord of enharmonic D<sup>7</sup> (D3, A3, Db4), which then resolves into a false cadence landing on an f-minor (ii) chord. Awareness of this function signals the performer to raise the major seventh by twelve cents. The first inversion major chord

is a product of two intervals, a lower major third and an upper minor third. As Hidas moves the third voice out of parallelism into contrary motion, it is important that the upper voices maintain the same tuning, continuing the same function as if the third voice was still holding the root.

### **Rhythm: Use of Hungarian and Bulgarian rhythms**

Hidas uses many types of rhythm in his compositions, but one consistent element is a rhythmic pulse that changes between duple and triple. Traditional Hungarian rhythms can be found throughout Hidas's music, providing the common rhythmic pulse battle between two and three. Hidas was undoubtedly influenced by Zoltán Kodály and Béla Bartók. Both Kodály and Bartók were extremely influential in researching and defining Hungarian folk music, but it was Bartók who wrote an essay entitled, "The So-called Bulgarian Rhythm." In this essay he discussed a trip to Bulgaria in 1912 in which he was searching for Bulgarian folk music. It was then that he first uncovered this "Bulgarian rhythm."<sup>16</sup> Bulgarian musicologist Dobri Hristov defines Bulgarian rhythms as "very fast equal-length pulsations at the rate of about three to four hundred pulses per minute [which] are grouped into longer beats that consist of either or Bulgarian folk music. It was then that he first uncovered this "Bulgarian rhythm."<sup>17</sup> Dobri Hristov defines Bulgarian rhythms as "very fast equal-length pulsations at the rate of about three to four hundred pulses per minute [which] are grouped into longer beats that consist of

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<sup>16</sup> Béla Bartók, "The So-called Bulgarian Rhythm" in *Essays*, ed. Benjamin Suchoff (Lincoln: University of Nebraska Press, 1992), 40.

<sup>17</sup> Ibid.



either two or three pulses.<sup>18</sup> Borislav Petrov, in a 2012 article in the *Dutch Journal of Music Theory*, connects the two terms “Bulgarian Rhythm” and “Bulgarian Meter.”

Petrov further claims, “‘Bulgarian meters’ refer to even tone durations (beats) grouped in uneven units. Thus, the smallest possible asymmetric meter is a unit of two equal beats, followed by a unit of three beats (groupings of twos and threes).”<sup>19</sup> All three of the pieces discussed in this paper contain duple and triple meter or rhythms, but the one that contains the greatest resemblances to “Bulgarian rhythm” in notation is *Scherzo e Corale*. Hidas utilizes many odd and changing meters at a very quick tempo to as one of the defining qualities of this unusual piece.

While the influence of Bulgarian rhythms and Bulgarian meters has reached all areas of music from virtually all types of modern music, Hidas’s influence is unclear. These unique rhythms and meters clearly impacted Hidas’s compositional style; however, evidence of Hidas’s influence on students or other composers’ works is not well established. He was better known as a composer and a director at local theaters than he was as a teacher. As Hidas’s legacy becomes more familiar, this would be a beneficial subject for additional research.

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<sup>18</sup> Quoted in Timothy Rice, “Béla Bartók and Bulgarian Rhythm,” in *Bartók Perspectives: Man, Composer, Ethnomusicologist*, eds. Elliott Antokoletz, Victoria Fischer, and Benjamin Suchoff (Oxford: Oxford University Press, 2000), 196.

<sup>19</sup> Borislav Petrov, “Bulgarian Rhythms: Past, Present, and Future,” *Dutch Journal of Music Theory* Volume 17, No. 3 (2012): 157.

**Figure 2.4. Example of Bulgarian Rhythms<sup>20</sup>**



**Figure 2.5. Example of Bulgarian Rhythms in *Scherzo e Corale***

Example of rhythm similar to Bulgarian rhythm and asymmetrical meter from Hidas's *Scherzo e Corale*, mm. 1-5.

HIDAS F. H. 1955

**Allegro**

mf

mf

mf

mf

mf

## Style

Trombonists especially value Hidas's contributions to the literature written after the 1960s. Hidas always had a unique compositional style, but he hit his compositional "stride" during the second half of his life. His early compositions did not receive the

<sup>20</sup> Ibid., 160.

respect they perhaps deserved, likely because many of his early-twentieth-century contemporaries began using serial compositional techniques. In 1969, Stephen Walsh wrote an article entitled “An Outsider’s Perspective,” describing the state of post WWII (c. 1957-1969) Hungarian music from a non-Hungarian perspective. He devotes much of the article to a discussion of avant-garde and serial techniques in the works of Hungarian composers. Walsh compares the music of the time to that of the early 1900s, writing, “comparatively few of those works written in the late 1950s and early 1960s...show anything like the imitative tendencies of the neo-Bartókian schools.”<sup>21</sup> What he means by “neo-Bartókian” is this: “...composers have absorbed the lessons taught by his [Bartók’s] independent and vigorous technique and the unprecedented originality of his style, without allowing themselves to be dominated by his personality.”<sup>22</sup> Walsh further states, “I have heard nothing which unmistakably proclaims itself totally serial...”<sup>23</sup> Walsh only mentions Hidas one time, calling him a “relatively lightweight [artist] of a derivative turn which renders [him] of less interest outside Hungary, though [his] music is not without merit.”<sup>24</sup> The works of Hidas to which Walsh is referring include his *Concertino* for violin and orchestra from 1957 and his oboe concerto. While the works examined in this document are not inherently serial, there are hints of serialism that can be found in Hidas’s works, as his works are neither truly tonal, nor truly serial. Scholars note that Hidas’s mature compositions “showed a deepening concern with structure, sometimes

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<sup>21</sup> Stephen Walsh, “An Outsider’s View,” *Tempo* no. 88 (Spring 1969): 41, accessed January 12, 2016, <http://www.jstor.org/stable/943376>.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid., 45.

including serial elements, although Hidas never departed from evident tonality.”<sup>25</sup> This is evident in his later brass and trombone ensemble works.

These three works demonstrate a musical style that is tonal and yet uses chromatic elements to create a unique musical affect. I will use *Interludio per tre tromboni* to demonstrate. This trio uses open intervals of fourths and fifths, without thirds, moving in parallel and contrasting motion to provide both powerful and gentle motions. Hidas’s planned use of dissonant tritones, minor seconds, and major seconds creates the illusion of minor and major seventh chords. The overall tonality is minor with liberal use of planned dissonance. There are only two major chords in this work. The first is a B-flat major chord in first inversion, and it only lasts for one third of a beat. The second is a B-flat major chord in first inversion as well, and it is only a quarter note in length. All other chords in this composition are minor, diminished, augmented, or serial. It is interesting to note that the B-flat major chord is a tritone apart from the root position e-minor chords that begin and end this chamber work. It has many *crescendo* and *decrescendo* markings that lead to the piece’s eventual climax quite near the end. Immediately following this climax, the beginning material returns to gradually die away until all that is left is the e-minor chord. Hidas has taken something as simple as a minor chord and developed it into an ethos or driven work, exuding emotion created by these minor chords.

### **Chamber Music Benefits**

Small chamber works like *Interludio per tre tromboni* require all ensemble members to be strong individual contributors and able to work together to create unified

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<sup>25</sup> Anna Dalos and György Kroó, "Hidas, Frigyes," *Grove Music Online*, accessed January 19, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/12992>.

sounds. This cooperation is essential for the refined product to be perceived by audiences. It is achieved by communication: by using positive body language and through purposeful verbal conversation. I recommend arranging seating order ascending in part order because Hidas's arrangement of the music and because the voices enter in this order many times. These small chamber works use mostly straightforward compositional techniques that can greatly improve the participants' musicality and understanding of how intervals interact.

### III: Performance Practice

#### *Interludio per tre tromboni*

##### **Tempo**

*Interludio*'s tempo begins at *moderato* with only one slight quickening of tempo at m. 48. When the beginning material returns at the end of the piece, there are no indications that the tempo should return to the original *moderato*. This piece may be interpreted as a mix of Neo-Romanticism and Neo-Classicism, and therefore, I strongly urge performers to use *rubato* throughout the work. The style change at m. 15 demands that the tempo should quicken slightly. The tempo should then relax to *tempo primo* with the entrance of the bass trombone in m. 23. Mm. 35- 43 should quicken slightly again and should intensify in energy. This leaves four measures that should be played slower before the *più mosso* affects the tempo quite dramatically with a sudden acceleration. The tempo gradually slows beginning in measure 71 until the fourth beat of m. 74, where the tempo should adjust to *moderato* as in the opening.

##### **Form**

The overall form is a ternary ABA. The beginning section returns at the end with only one very simple change: the last note is repeated once more at a quieter dynamic level. The two A sections are identical except for that one small difference. These sections use parallel motion between voices and many homogeneous rhythms. The A section is only thirteen measures long. The larger B section is sixty measures long, extending from mm. 14-73, and it uses imitation throughout the three voices in sequential

patterns. The A section returns in m. 74 but has one added measure at the end to accommodate the repetition of the ending e-minor chord.

## **Dynamics**

The emotion in this piece is generated by use of dynamics, and Hidas denotes this thoroughly with specific dynamic markings. Most of the measures written dynamic contrasts indicated. Most crescendos and decrescendos are the same for all three parts, but there are some sections that delay dynamic change during a musical sequence or imitative pattern. For example, the *più mosso* section at m. 48 features many entrances of one part followed by the two other voices, entering imitatively one at a time.

Since the use of dynamic contrast is so prevalent throughout the work, it is interesting to note that there are two sections that do not have specific dynamic markings: mm. 23-29 and mm. 68-73. These two sections should be approached differently. In the first of these sections, the first voice rests for three measures and the second voice rests for four measures, while the lowest voice introduces new melodic content that is broken into smaller motifs. Since short rests separate the motifs, they should be phrased within the measure. In each of this motif's entrances, there is a repeated note on the third beat. This repeated note should be stressed and should also be the focal point of the miniature dynamic climax of each motif. As each voice is added, the volume of the group will naturally increase. Hidas added voices in lieu of writing a *crescendo*.

The second section that has minimal dynamic indications features all the parts playing simultaneously. The section begins with a *forte* marking, and it ends at the same dynamic level. This six-measure phrase should not be played in a static *forte* volume, however. The performer should interpolate a moderate three-measure *crescendo* and a

more extreme three-measure *decrescendo*. The *fortissimo* occurs on the first beat of m. 71, and the decrescendo should fall down to a *mezzo piano* on the third beat of m. 73. On the fourth beat of m. 73, performers should begin an unwritten *crescendo* as they return to the opening theme, which is marked dynamically at *forte*. These additional dynamics help unify these sections with the other sections of the trio in which Hidas has so clearly indicated dynamic contrasts.

### *Suite für Posaunenquartett*

#### **Description**

This suite is a wonderful work for a performer to program on a recital to show versatility of range, technique, and timbre. For example, the first movement is specifically scored for the bass trombone, though the range is accessible on tenor-bass trombone; Hidas makes it clear that he wanted the tone quality of a bass trombone. Because this work begins with only the bass trombone, this can be daunting to the performer. The second movement is for one tenor and one bass trombone. The third movement is for two tenors and one bass trombone and climbs into a higher range. The fourth movement adds an alto trombone, widening the range and adding a different timbre to the now quartet. The alto part should be played on alto trombone and potentially provides the opportunity for a graduate student to coach the ensemble and perform in the final movement. The continual addition of instruments makes each movement sound distinct. Additionally, if endurance is an issue, this piece is helpful to a performer who may either rest on the first movement or to play the lower part to relax the embouchure.



I believe that these four movements were written in this specific order because of the keys and the order of adding instruments. The first movement is an unaccompanied solo that starts and ends on an E-flat<sup>3</sup>. The second movement's basic tonal center is E, a half step above the first movement. The third movement's first and last chords are F-major, once again a half step above the preceding movement. The fourth movement is another half step above the third movement, as the opening chord is G-flat without the third and the ending chord is F-sharp without the third.

### **Tempo**

Many of Hidas's works should be performed with *rubato*. However, the *Suite für Posaunenquartett* includes many tempo specifications throughout the four movements that should be followed without the use of additional, unmarked *rubato*. I have experimented extensively with tempi, and the music seems to feel the most expressive when it is performed exactly at the composer's indicated tempo. The only case that can be made for the use of *rubato* is in the first movement. The *cantabile* section in the middle of this movement may benefit from *rubato* in order to perpetuate the singing quality of this section. Otherwise, Hidas writes in most of his *rubato* objectively and purposefully throughout the work. Minimizing unmarked use of *rubato* allows further connection between the movements of the suite.

## Form

### *Movement 1*

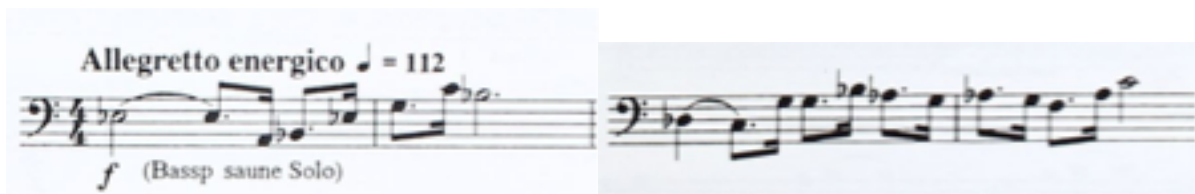
The first movement scored for solo bass trombone is through-composed, though it can be separated into three distinct sections. The first thirteen measures are an energetic introduction, beginning with the tempo marking *allegretto energico* and ending with an *accelerando* into *marcato* eighth notes, culminating in a fermata in measure thirteen.

Within this first section, Hidas minimizes his use of duple and triple rhythms. Out of the fifty-two beats in this section, only three of them utilize a triplet rhythm. Instead Hidas uses primarily eighth notes and dotted eighth-sixteenth rhythms to define the style of this first section. The second section differs in style and is marked *meno mosso*. It features *cantabile* slurs and many longer notes in comparison to the first section. It, too, is only thirteen measures long but has no triplet rhythms. The third section is linked to the first section by primary use of duple and triple eighth notes and the dotted eighth-sixteenth rhythm. Similarities in the first and last section can be found, but there are no direct quotes or repeated sections. There are many tempo variances within this movement, and they should be followed with strict adherence. Following these variances in tempo maximizes expressiveness and helps differentiate musical affect in varying sections.

**Figure 3.1. Similarities found in *Suite für Posaunenquartett*, Movement 1**

Mm. 1- 2

Mm. 45-46



## ***Movement 2***

The second movement relies on short and sequential imitative rhythmic motifs traded between the two parts, instead of a formal melody performed by one player. These imitative ideas help younger players develop the skills to listen and match to create a seamless unison sound, while also allowing Hidas to manipulate the ideas with ease. This movement has seven sections, all twenty measures or less.

**Figure 3.2. Concise Chart of Form: *Suite für Posaunenquartett*, Movement 2**

Movement 2	Measures	Thematic Key Center	Description
A	1-8	E, ends on B	Allegro vivace: tempo 152
B	9-19	B	Transitional period using similar rhythm but different pitches to A
C	20-37	E	Slower tempo 144 employing much more pulses of duple and triple
D	38-44	B	New material to speed up transitioning the return of A material
A	45-52	E, ends on B	Exact copy of A
E	52-69	B	Pitches similar to B but the meter has changed from 4/4 to 3/8
F	70-90	E	Mostly new material with some similarities but in different meters

## ***Movement 3***

The third movement has many waltz characteristics, but its form can be summarized as follows: Introduction, A, A<sup>1</sup>, B, B<sup>1</sup>, A, A, Conclusion. Each “A” and “B” section includes a somewhat similar but different accompanying transitional interlude. There are no triplet rhythms found in this movement, though Hidas does use a dotted quarter-eighth rhythm in the 3/4 and 5/4 measures. This introduces an almost duple feel to

a three-beat pattern. Thus, Hidas shows the audience yet one more way for duple and triple rhythms to battle for precedence.

**Figure 3.3. Concise Chart of Form: *Suite für Posaunenquartett*, Movement 3**

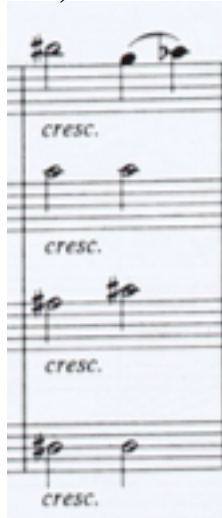
Movement 3	Measures	Thematic Key Center	Description
Introduction	1-5	F, ends on C	5/4 Waltz
Theme A	6-13	F	Statement of first theme
Transition 1	14-21	G-Flat	Differing material
Theme A <sup>1</sup>	22-29	F	Slight changes to the Theme A
Transition 2	30-37	D	Similar to Transition 1, but slight changes
B section	38-45	G	New material
Transition 3	46-54	D	Material similar to Transition 1 but slightly different
B <sup>1</sup> section	55-62	G	Very similar to B section, only change is the last note in trombone 1
Transition 4	63-70	C	Similar to Transition 2 but with added material
Theme A	71-78	F	Restatement
Transition 5	79-92	G-Flat	Starts the same as Transition 1 but ends differently
Theme A	93-100	F	Restatement
Transition 6	101-107	G-Flat	Starts the same as Transition 1 but ends short to transition to the Outro
Outro	108-120	F	Final section

#### ***Movement 4***

The fourth movement opens and remains in a 4/4 time signature, though Hidas still manages to use triplet quarter notes to create a duple triple effect. Featuring these three notes over two beats is a unifying feature that connects this last movement to the rest of the work. The movement is quite taxing for brass players, because there is only a single quarter rest in the entire thirty-nine-measure movement, with a tempo marking of

88 beats per minute. Also, the alto trombone part is very high in the range throughout. It should be noted that the writing is, at times, awkward, as Hidas indicates the same note with two different enharmonic notations in measure 14, as shown in Figure 3.4. It may be worthwhile someday to create a performers' edition in which the part is rewritten for the sake of simplification.

**Figure 3.4. Example of Enharmonic Notation In Same Measure: *Suite für Posaunenquartett*; movement 4, measure 14**



## Dynamics

The first three movements of this work include extensive dynamic markings that should be followed and maximized to create the most musical effect. The fourth movement should be performed using four measure phrases consisting of two-measure *crescendos* and two-measure *decrescendos*. The third movement is mostly in a 3/4 time signature, and the performer should stress the beginning beat of each measure. Dynamics should generally follow the melodic line, growing louder for ascending lines and softer for descending lines. The fourth movement contains the slowest tempo of the suite. Dynamics in this movement should be shaped in the four-measure phrase structure of a

two-measure crescendo and two-measure decrescendo, unless otherwise marked in the score.

### *Scherzo e Corale*

#### **Description**

The *Scherzo e Corale* has been recorded by the Liege Trombone Quartet and the Berlin Trombone Quintet. This work has two sections written in very different styles. The largest portion of the work is the *scherzo* section lasting 103 measures. The chorale section occupies the last twenty-one measures. The *scherzo* section is very fast and uses many duple and triple pulses, similar to the Bulgarian rhythm discussed earlier. There are a total of ten different time signatures used throughout this work: 2/8, 3/8, 2/4, 5/8, 6/8, 7/8, 8/8, 4/4, 9/8, and 10/8. The *scherzo* section alone uses nine of the ten time signatures, and Hidas consistently changes time signature from measure to measure. In the first twelve measures, Hidas states an introductory theme using seven of the ten time signatures used, none of which last more than one measure. The many time signature changes require careful planning for how to interpret the changing of pulse from duple to triple. Thoughtful preparation ensures the group's success by unifying the ensemble's stylistic interpretation.

#### **Time Signature**

This piece uses a barrage of time signatures to create a dance-like, jubilant affect. In the first twelve-bar statement, Hidas uses seven of the ten different time signatures that appear in the piece. Rarely does a time signature repeat in this work. There are five measures in the first twelve bars that begin with an eighth note rest, and twenty-four

measures like this in the entire piece. To avoid ensemble timing issues in rehearsals, it may be best to interpret the beat with minimal duple/triple pulse changes. This requires a few changes to the written time signatures. *Scherzos* tend to be in three, but Hidas employs a 2/4 time signature beginning in measure one. Since every part starts with an eighth rest, it is best to ignore the first eighth rest in the first measure and to treat the first measure as a 3/8 measure rather than a 2/4 measure. This alteration allows the music to have a more consistent 3/8 dance pattern. Every time Hidas uses this eighth rest to begin a measure, he ends the previous measure with a quarter note. This is what allows the performer to build a triplet and lead to a triplet, keeping the pulse to help the performer. After every eighth rest is either a quarter note and an eighth note, creating a triplet pulse, or three quarter notes that create a duple triplet rhythm.

There is a written pause in m. 80, in which every part has a rest before a restatement of the first thirteen measures. Following this pause, it is wise for the performer to interpret the restatement of the opening theme using the same 3/8 pattern as recommended in the opening statement.

## **Tempo**

The beginning tempo is marked *allegro*, and the eighth note pulse should be very consistent throughout the *scherzo* section until the *molto ritardando* preceding the *lento* at m. 104. The eighth note tempo should be a fast 300 beats per minute; therefore, the quarter note tempo should be 150 beats per minute. The fast tempo helps the musical style stay light and creates a dancing rhythm. A fast tempo is also part of the Bulgarian rhythm that acts as a contrast from the slow quarter notes that end the work. The *lento* should not be strict in tempo. A slight flourish of tempo every four measures establishes

a sound sense of musicality. The last two measures can change speed at the performers' discretion. An *accelerando* in the last two measures could be reminiscent of the fast tempo that occurs before, or a *ritardando* interpretation will give the piece a very stately and powerful finish.

## **Form**

All of the material in the *scherzo* is similar but can be organized into four sections: ABCA'. The first "A" section is mm. 1-12. The "B" section is from mm. 13-36. The "C" section begins at m. 37 and continues to m. 80. The returning "A" material that is altered at the end to blend in the *lento* section starts at m. 81 and ends at m. 103. The *lento* section is all new material and is not related in style. The opening chord of the *lento* passage at m. 104 resembles the opening chord of both "A" sections. Both are an E-major chord, but they are voiced differently. Hidas uses this effect to help to relate the two differing sections. Below are the two E-major chords in different voicing. Figure 3.5 shows m. 1 of the *scherzo* section and the different voicing in m. 104, the beginning of the *lento* section.



**Figure 3.5. Voicing of opening E Major chord in m. 1 and m. 104 of *Scherzo e Corale***



### **Dynamics**

This work is not as clearly marked dynamically as the other two works discussed. There are many opportunities to develop the performers' own unique dynamics and style. There are many phrases, and even complete sections, left open to dynamic interpretation. The first thirty-seven measures are marked mezzo forte, but the work clearly invites many dynamic changes based on repeated notes and passages that contain intervals that increase and decrease in a stepwise manner. Section "C" begins in m. 38 and contains the most dynamic markings and crescendos. I find it curious that this work does not include a single decrescendo, but does contain a large number of crescendos that end with an immediate decrease in dynamic level. The *lento* section should be very full and robust sound, and the dynamics should generally follow the melodic line. When the notes travel upward in motion, the dynamic level should also increase. Allowing the lines to dictate dynamics and energy is appropriate here. All of these factors are great musical ideas that can contribute to great lessons that young and growing musicians need to understand.

#### IV: Conclusion

Frigyes Hidas uses his unique style to create accessible and idiomatic compositions that are simple enough for intermediate musicians, yet have enough musical character and nuance to attract professional performers as well. His trombone music can be used as both pedagogical and concert material. Hidas's *Interludio* and the first three movements of his *Suite für Posaunenquartett* contain extensive musical markings that can help guide younger performers to internalize functional and practical musicality. The written markings act as educational scaffolding for younger performers, showing possible musicality choices that may also be employed in other sections of Hidas's works that contain markings, such as his *Scherzo e Corale* and the fourth movement of his *Suite für Posaunenquartett*.

Not many trombone ensemble works have been specifically written to help build a quartet or ensemble. Certainly, *Interludio* and *Scherzo e Corale* were written for this purpose, and I would postulate that *Suite für Posaunenquartett* was also written to help establish a quartet because of the compositional use of forces; the addition of one new voice per movement literally builds a trombone quartet.

Hidas uses local and regional compositional techniques that blend folk music styles with more modern, twentieth-century styles to create a style that is unique to this composer. His distinctive writing style can help grow a musician's skill in every dimension and should be much better known and researched. It is worthy of performance.

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